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*View up the left aisle toward the Great, showing one of six screens in the 1914 Casavant—note a second at its left; central pipe is about 20' long. The instrument, one of the largest in Canada, was reconditioned in 1940.*

# The American Organist

NOVEMBER, 1942

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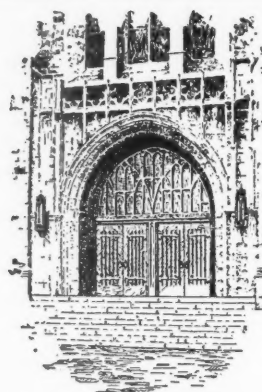
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## REPERTOIRE AND REVIEWS

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### Christmas Music

\*AC—Appalachian, ar.I.McIlwraith: "*Appalachian Christmas Carol*," 6p. me. (Gray, 15¢). Traditional text. In minor mood, somewhat stately and somber, 6-8 rhythm, for accompanied or unaccompanied singing.

A4+C—Francis BUEBENDORF: "*Babe in Bethlehem's manger*," G, 10p. me. (Flammer, 16¢). Traditional text. An attractive carol-like anthem suitable for adults and juniors combined, the juniors singing the soprano obbligato etc. It's real music, full of Christmas flavor, and well written to be easily effective.

\*A4+C—French, ar.L.M.Noss: "*Eight French and Flemish Carols*," 40p. u. me. (Galaxy, \$1.00). The titles are: "*Come ye people*," "*Name of Jesus*," "*Now with glad triumphant voices*," "*Angel and the Shepherds*," "*Christmas Song*," "*Sing we noel*," "*When the Word in flesh drew nigh*," "*Fair is He*," all with English texts. There are various styles but all seem to be intended for better choirs, though some are within reach of any choir; Nos. 4 and 6 are of extra length, and are extra good also. Some are in minor mood and some are in the more joyful major, with Nos. 4 and 6 in the latter class. A lot of work can be spent profitably on the collection.

\*AC—French, ar.F.Wasner: "*Lay down your staffs O shepherds*," G, 4p. qc. u. e. (Schirmer, 12¢). English text. An exceptionally graceful carol of good flavor, especially suited for quartet; doubly effective when given the fine phrasing and nuance it deserves.

\*AW3C—Greek, ar.C.Dickinson: "*Shepherds on this bill*," 10p. s. a. me. (Gray, 15¢). English text by Dr. Helen Dickinson. This arrangement is especially appropriate, with solo voices doing most of the work; parts may be had for violin, cello, flute, harp.

AC—Bruno HUHNS: "*Cradle Hymn*," D, 2p. qc. u. e. (Schirmer, 10¢). Hymn text, we believe. A simple, rhythmic melodious bit of music full of the Christmas spirit; could be easily adapted for use with combined adults and juniors. What if it is simple? America's monetary system is the soul of simplicity too, but it's been useful to a lot of people.

A4+C—Carl F. MUELLER: "*Lord Jesus in the winter-time*," Am, 6p. e. (Schirmer, 15¢). Text by T.Tiplady. A somber anthem in minor mood and 6-8 rhythm, with a variety of choral effects, including humming.

### VOCAL SOLOS

Grace Bush: "*I saw a maiden fair*," Cm, 4p. me. (Gray, 50¢). 13th century text. A clever bit of invention between melody and piano accompaniment, easy range for medium voice; not for amateurs.

Richard Kountz: "*Little Bells Through Dark of Night*," Af, 3p. e. (Galaxy, 50¢). Text by Composer. Two editions, high and low. The accompaniment, evidently conceived with the organ in mind, gives the bell effect in quite attractive music, against which the vocalist sings a beautiful bit of melody full of the Christmas spirit; fine for any program.

### General Service Music

\*AM—Bach, ar.C.Lefebvre: "*Sheep may safely graze*," Af, 6p. me. (Galaxy, 15¢). From Cantata 208. For the most part, stately and slow-moving voice parts with the accompaniment furnishing life & movement; the kind of music to reach a congregation's heart.

\*A—Brahms, ar.A.Hall: "*O beloved soul away thee*," E, 5p. md. (Gray, 15¢). Text an English translation. Brahms wrote some choral preludes for the organ around old church melodies; Mr. Hall took that to Brahms' *Deck Thyself Out*, gave it to the sopranos, and devised, mostly from Brahms' own organ score, parts for the other three voices. The piano accompaniment provided for the anthem follows closely

enough the original Brahms. It makes a good church piece, either accompanied or unaccompanied.

A8—Caroline GESSLER: "*God is our Hope*," C, 14p. me. (J. Fischer & Bro., 18¢). Psalm text. A new composer? Commendable in every direction. Good melodies or themes, efforts aimed at a musical setting of the text, ample variety, coherent, brilliantly forceful at times, quietly poetic at other times; in fact a splendid anthem of real worth for every good choir and by no means beyond the capacities of the average group. All choirs will enjoy preparing this anthem and every congregation will benefit by hearing it. The lady has something to say that is worth saying and knows how to say it.

A—Lura F. HECKENLIVELY: "*Benedictus es Domine*," 7p. me. (Gray, 15¢). Somewhat in antiphonal style, back and forth between plainsong unisons for "semi-chorus or congregation" and harmonized phrases for the chorus, with occasional contrapuntal measures and unison passages. A varied and interesting setting.

A—Margrethe HOKANSON: "*Song of Praise*," G, 4p. e. (Summy, 12¢). Text from 1796. A fine chorus with old-time flavor, nicely handled for best effect. First a harmonization of the theme, then a two-part treatment, cannon style, the second voice humming on 'ah' and finally a sturdy unison with a brilliant but simple fortissimo coda. Easy to do and highly effective.

A6—Philip JAMES: "*Psalm 150*," C, 12p. d. (Gray, 16¢). A brilliant praise anthem in 5-4 rhythm. Sometimes the accompaniment is quite independent of the voices; difficult and easy passages are about equally divided between voices and accompaniment. In broad outlines the setting makes such a strongly musical effect that the difficulties won't interfere if thoroughly mastered and done with ease and lots of assertion. It's a great setting, for the best choirs only.

A—Frederick KINSLEY: "*Four Responses*," 5p. e. (J. Fischer & Bro., 15¢). Nos. 1 and 4 are excellent; No. 3 will draw attention to itself; No. 2 is built on consecutive fifths and thereby is also likely to take attention to the music when it should go to the religious thought. All this depends partly upon what kind of music the congregation has learned to accept; the set has two responses for each of the two main types of congregation.

A—Frederick KINSLEY: "*Two Litanies*," 4p. e. (J. Fischer & Bro., 15¢). Texts prepared by Dr. Fosdick, the music by his present organist. In each case the pattern is the same: brief sentences read by the minister are answered by choir responses, the first being a "*Litany of the Nation*," the second "*A Litany of the Cross*." These are not prepared for any particular denomination; so non-denominational is Dr. Fosdick that his Church long ago dropped the denominational part of its name and became merely Riverside Church, its name deriving from the fact that it is located on the east bank of the Hudson River.

A—Carl F. MUELLER: "*Create in me a clean heart O God*," Em, 6p. e. (G. Schirmer, 15¢). Psalm text. The first two pages give antiphonal unisons for women's voices against men's, with the accompaniment doing a fine job of its own, however simply. The rest of the anthem is almost equally effective, the full chorus first singing in unison. Here is one of the best of Mr. Mueller's anthems.

\*AW3—ar. Gordon Balch Nevin: "*Easy Anthems for Intermediate Choirs*," for two sopranos and contralto, all published separately by J. Fischer & Bro.; titles & prices:

Bach, "*O praise and bless the Lord*," and Maker, "*O Father haste the promised hour*," 15¢; Bach not easy, Maker tuneful and easy.

Barnby, "*We wait in faith*," 12¢; easy, attractive.

Cornelius, "*Dear Lord I Thee adore*," 15¢; an unusually good one from every viewpoint.

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Hiles, "*Jesus calls us*," 12¢; very simple.

Mozart, "*Out of the deep*," 12¢; another good one, better



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This is war. It can't be ignored. It must be faced and fought. It means less of what every one of us wants for himself, more of what we distinctly do not want. We must work harder, pay more, get less. Only cowards scurry for safety in a war; real men think not of what they can get out of it but of what their duty is in it. The organ world's obvious duty is to carry on! T.A.O. to the best of its ability will do that, on a shoe-string if necessary, but it will carry on. It's the job for all of us. Let's stick to it. The survival of the fittest. Let's be fit.

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grade of melody, worthy and easy.

Simper, "Come unto Me," 12¢; very tuneful; they will all like it, and so will the congregation.

Smart, "God is a Spirit," 12¢; another good one, harmonic in effect rather than melodic.

Vogler, "Holy is the Lord our God," 12¢; smooth, melodious, easy. In all the arrangements, three-part writing is sacrificed for the sake of making it easy to sing, so that the frequent appearances of two-part harmony in three-part music may be a hindrance to some ears; if such easy devices were used in three-part writing for adults there could be no excuse for it, but the Arranger was guided by the limitations of children's choirs. In these man-less days these editions are valuable.

A6—R. Mills SILBY: "Save us O Lord," G, 2p. u. e. (Gray, 10¢). A vesper hymn for the close of the service, calm, serene music of appealing quality.

### Organ Music

Richard Keys BIGGS: *Toccata Deo Gratias*, 8p. md. (McLaughlin & Reilly, 75¢). An excellent festival prelude built on the familiar device of a sturdy theme in slow notes against semiquaver figuration in both hands; sometimes the theme is held as the top note in the righthand group, and sometimes it appears in the pedal. In either case it makes a bit of brilliant, churchly organ music, all sane and musical without pretended modernism. Fairly easy to play after the figuration falls under the fingers. A worthy piece of music for the best of festival services.

H. William HAWKE: *Pedal Studies*, 8p. d. (Elkan-Vogel, \$1.00). There are ten of them, in all keys, mostly in 2-part, occasional 3-part measures, and plenty of running passages where the feet have all they can do to keep up with a single melody. While primarily intended, presumably, for study material in pedal phrasing and technic, some of them are good enough to use on a recital program, and Ernest White has so used them. Some are easy, but some emphatically are not. A problem in artistry will be the choice of a registration that will retain the effect of the ponderous Pedal Organ and yet not make the *Studies* sound like an elephant trotting through mud. It can be done on a modern organ, which incidentally is required for the top G's in some of them and the goodly supply of top F-sharps.

Alfred H. JOHNSON: *Christmas Candle-Light Carol*, Df, 4p. e. (J. Fischer & Bro., 50¢). Here's a charming bit of music built on the *Silent Night* motive, not as a choralprelude but as music, and it's all music and a yard wide. The congregation will get the Christmas spirit from the music as well as from the title. Chimes are called for in the final measures and, as every organist knows, are most effective as gentle accents all through the main sections of music like this. Nothing profound here, just music.

Philip G. KRECKEL: *Melodia Sacra*, Op. 50, 40p. (J. Fischer & Bro., \$1.50). "Twenty organ pieces in the mode and rhythm of Gregorian chant." Here is real church music; let us hope it won't be dragged down to the level of entertainment on recital programs, though on recitals given in the spirit of a religious service on Sundays or other solemn occasions these pieces could properly be used. This is "modal music based on some of the beautiful Gregorian themes," says Mr. Kreckel; the pieces "retain not only the modal character but also the free rhythmic style of Gregorian music," and their Composer fears their style may be "somewhat of a mystery to those who are imbued with chromatic, measured music." We have rhythm here, but it is free; it makes, not destroys, music; even helps the rhythmic flow. If we imagine ourselves sitting on the bench with the great Franck in one of his solemn services, watching him improvise, we can get into the proper mood for this music. It is intended to foster spiritual meditation. It is not musical entertainment for a congregation. If we are playing a solemn service, here is just the music for

it. It is truly churchly in effect, but is not so emphatically Gregorian as to be suitable only for, or remind any hearers emphatically of, the Catholic service; those who have prejudices—we hope their number is few—need have no worry on that score. Here is music for every good church, for every cultured church organist who wants his church to progress toward the ideal. All is quite easy, and useful for even a small organ, though on a large one it will be just that much richer.

Virgil THOMSON: *Pastorale on a Christmas Plainsong*, D, 6p. me. (Gray, 75¢). We gotta look into this; it's said that even T.A.O. should like it. In the new Gray contemptuous series—excuse it please, contemporary series. The Composer studied with Wallace Goodrich and Nadia Boulanger and became a critic of music; don't blame him, do you? What do we find here? Not a single dissonance in the opening statement. There couldn't be for it's Gregorian and Gregory didn't like dissonance; disliked it so much that he outlawed it by sticking to unison, and even a modernist has not yet found a way of chucking a dissonance into unison. (We can suggest the remedy: put a flat in front of the first halfnote.) But it's an appealing melody, as almost every Gregorian melody is. And it savors so strongly of the church that there's no escape. After three staves of unison we have two of two-part in which the Composer shows Mr. Goodrich that he doesn't propose to follow the rules at all. If you play this on Diapasons (both hands) somebody should kill you. No composer in the known world would score it for similar colors in his orchestra. So far, so good; quite good, in fact. Then three-part, and think of the dissonances you can get in three-part. He forgot one in the 4th measure; put sharps in front of those first two lefthand D's. But give me a large organ and I'll do something with this page 2 that will make the congregation enjoy some superlative church music; it would disappoint the Composer. Page 3 puts T.A.O. in its place. We thought we could invent dissonances, until we played page 3. And page 4, and 5 and 6; somebody's been kidding T.A.O. Like this sort of stuff? Not as it will most certainly be played, but if it were to be played on an adequately rich organ by a real colorist, it would in fact make grand music. If Little Willie chews tobacco and blows smoke in Gramma's face, maybe Mamma will still think Willie's a fine chap, but the neighbors will hate the little brat. Maybe a writer likes ugliness when he himself has written it, and having written it he'll be compelled in fairness to like the ugliness other people write. Thus has grown up a school of ugliness. Little Willie is wearing long hair along with his long pants. Ever think how dull is the life of a music-reviewer? (Don't say it; you've often thought how dull is the reviewer.) Thanks to the H.W.G.A.Q. No. 78 for assigning this incidental reviewer a happy task. (Oh yes, I forgot. It's appealing music, structurally excellent, with a minimum of dissonance, a maximum of counterpoint, and better than the average possibilities.)—T.S.B.

Pietro YON: *Marche Pastorale*, A, 6p. me. (Galaxy, 60¢). Mr. Yon still likes music, and he can still write it when he wants to. This is dedicated to his niece and is a simple, dainty, charmingly rhythmic and melodic march. No attempt to be profound, just to make gentle, pleasant music—and that it does. But it does it in such a way that a beginner can play it, though it would take a master artist to do justice to all the phrasing nuances packed into it.

### New Organ Music from Abroad

Reviews by ROLAND DIGGLE, Mus.Doc.

• An *Aubade* by E. Markham LEE (Cramer, London) is among the few new organ pieces coming from England. It is an attractive *Morning Song* of five pages that

present no difficulty to the average organist. The work is colorful and makes a good service prelude or recital number.

From the same publisher there is a Suite for organ by Arthur J. PRITCHARD which consists of four movements: *Prelude, Little Rhapsody, Scherzo, Postlude*. The work is practical, well written and of the right length, 17 pages, for recital use. I like best the *Prelude*, and *Scherzo* which is in 5-4 time, but all four movements can be used for service.

I like the *Adagio & Fugue* in Am by John Stanley (Cramer) as arranged by Patrick Williams, 7 pages of music written almost 200 years ago that still sounds fresh and youthful. The one-page *Adagio* is followed by a jolly *Fugue* that makes a first-rate postlude.

The late Harry Wall left a number of arrangements with his publishers; among those recently published is *Allegro* from a Concerto in C by William Felton (Leonard Gould & Boltler). It is a 7-page piece marked light and gay and is taken from Six Concertos for organ or harpsichord. It really sounds wonderfully well on the modern organ and should prove practical for all uses. I like it muchly.

The arrangement of John Stanley's *Minuet & Variations* is another attractive tidbit for the recital program. Six pages of graceful music that can be played on a small organ, it should make excellent teaching material.

For church use the *Voluntary* in Dm by John Stanley is very useful; as a study in three-part writing it comes through with shining colors.

For recital use the 6-page *Gavotte* in G by Jean P. Rameau is well worth doing, from the Opera-Ballet "Zais" composed in 1748.

*Two Short Pieces* by Maurice Greene (*A Fancy, Almand*) cover 6 pages and while not as practical as some of the other numbers, they fit in their proper place on a recital program. The second piece is very attractive.

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# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

#### After Title:

c.q.cq.qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire. voices.  
o—Organ. 3p.—3 pages, etc.  
p—Piano. 3p.—3-part, etc.  
Hyphenating denotes duets, etc.

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—FAY LEONE FAUROTÉ

# THE AMERICAN ORGANIST

November, 1942

## Organ in St. Paul's Church, Toronto

Data by FRANK T. EDDS

THE organ in St. Paul's Anglican Church, Toronto, Canada, seating close to 3,000, was built by Casavant Freres in 1914 when the present cathedral-like edifice was erected. St. Paul's first church, built of wood, was consecrated in 1842; the first stone structure followed in 1860, was twice enlarged, and now serves as a chapel. Credit for the excellence of St. Paul's music goes to Maitland Farmer, present organist.

St. Paul's organ is out in the open, at the juncture of transepts and chancel. Its floor is 20' above the floor of the church and there is plenty of open space over the organ. Great, Swell, and part of the Pedal are left of the chancel; Choir, Orchestral, Tuba, and the remainder of the Pedal are on the right. The Echo Organ is built above the gallery at the back of the church. To provide volume for so large an auditorium the organ is of large scale throughout. The Diapason chorus is extremely powerful, yet possesses glorious tone.

The Great, admirably located, speaks unhampered in all directions. By using the large-scaled mixture and omitting some of the 8's and 4's, one can have what seems to me to be a cold, harsh ensemble reminiscent of several centuries ago; but using all the splendidly-voiced registers produces a glorious ensemble full of warmth and richness. The large-scaled Trombas are fiery and, partly because of their favorable location, possess considerable vim and punch.

The Swell Organ, on the left, speaks into the nave only, though it is heard very well in the chancel. Its brilliant, powerful chorus-reeds have a dramatic, electrifying quality; effective shutters give one considerable control over a rich, angry Swell chorus when the reeds predominate. Both the 8' Trumpet and Oboe are excellent solo voices. The stopped flutes blend beautifully with each other and with strings or Vox. The 2' Gamba is a perky register—a bit unusual too—and the Mixture, while a little too assertive for flues alone, blends excellently with the reeds which dominate the whole division.

The Choir is on the right side, in the corner between chancel and transept. It contains a number of lovely accompanimental ranks, including the two softest and very lovely tones in the organ—Salicional and Vox Angelica. Claribel Flute is a delightful, chuffy orchestral flute that takes the Tremulant very well; it is an excellent solo voice, and the other flutes are also unusually fine. This division is used a lot in every service.

The Orchestral Organ is located at the extreme right, high above the Tuba Organ, and as it speaks through shutters in the sloping top of its chamber the tone seems to float down

*One of the large churches in Canada has one of the largest organs by Canada's most famous builder, Casavant, herewith described tonally in brief and mechanically in considerable detail because of the unusual features of console and mechanism.*

from nowhere, although the volume is somewhat deceiving at the console. Four strings topped by the Cornet de Violes make a beautiful, rich, keen chorus of vibrant string-tone. The Harmonic Flute, of large scale and pleasantly woolly, adds considerable body to the ensemble when used with the strings and 4' Flute. One of Mr. Farmer's favorite combinations from this division has led occasional parishioners to ask where the violinist was. The whole division has sufficient volume for use as accompaniment to choir or congregation for the psalms and some of the hymns.

The Tuba Organ contains the loudest registers in the organ—the 8' Tuba Mirabilis and 4' Harmonic Clarion, both unenclosed. Their brilliant ringing tone is free from all trace of harshness in spite of the enormous volume. Stentorphone is like a big fluty Diapason; Tuba Sonora is smooth, like a Tuba Horn; and the Harmonic Trompette is contrastingly brilliant.

The Echo Organ, two manuals and pedal, generally speaking does not get much use, though when the choir on certain occasions enter from the rear of the church the Echo is useful in giving them additional support near at hand.

The Pedal Organ provides a fitting foundation for the magnificent manual-work, although it is augmented by the



ST. PAUL'S CHURCH, TORONTO  
An unusually large church of cathedral proportions that houses an adequately large Casavant organ recently reconditioned

TORONTO, CANADA  
ST. PAUL'S CHURCH  
*Casavant Freres*

*Built, 1914*

*Reconditioned, 1940*

*Organist, Maitland Farmer*

V-86. R-113. S-115. B-17. P-7357.

PEDAL: V-7. R-11. S-24.

32 \*Small Open

16 DIAPASON 44

LARGE OPEN 56w

\*SMALL OPEN 59w

*Bourdon (G)*

*Spitzfloete (C)*

*Grossgeigen (G)*

*Viola (O)*

10 2/3 Small Open

8 Diapason

Large Open

*Bourdon (G)*

*Viola (O)*

5 1/3 Small Open

4 Large Open

V HARMONICS 160

15-17-19-21-22

32 Ophicleide

16 OPHICLEIDE 56r32'

*Trombone (T)*

10 2/3 Trombone (T)

8 Ophicleide

ECHO 3 1/2":

16 DIAPASON 32

BOURDON 32

*Gamba (G)*

\*Bottom four pipes dual-pitch. As in all stoplists in these pages, borrowed stops carry the name of the parent register from which they are borrowed. Pedal pressures are 3 1/2", 8", and for the Ophicleide 16".

GREAT 4": V-24. R-28. S-27.

32 BOURDON tc 49

16 CLARABELLA 61

GROSSGEIGEN 61

8 DIAPASON-1 61

DIAPASON-2 61

DIAPASON-3 61

ROHRFLOETE 61

WALDFLOETE 61

GEIGEN 61

5 1/3 FLUTE o 61

4 OCTAVE 61

GEIGENPRIN. 61

HOHLFLOETE 61

2 2/3 OCTAVE QUINT 61

2 SUPEROCTAVE 61

V HARMONICS 365

15-17-19-21-22

16 TROMBA 10" 61

8 TROMBA 10" 61

4 TROMBA 10" 61

8 Harp (O)

Chimes (O)

Harpe-Celesta (O)

ECHO 3 1/2":

16 GAMBA 73

8 DIAPASON 73

SALICIONAL 73

4 FLUTE h 73

8 HORN 73

SWELL 4": V-22. R-31. S-25.

16 ST. FLUTE 73

8 HORN DIAPASON 73

ST. FLUTE 73

VIOLA DA GAMBA 73

VOIX CELESTE 61

4 LIEBLICHFLOETE 73

GAMBA 73

GAMBA 61

V MIXTURE 365

12-19-22-26-29

16 TRUMPET 8" w 73

8 TRUMPET 8" w 73

OBOE 73

VOX HUMANA 73

4 CLARION 8" w 73

8 Harp (O)

Chimes (O)

4 Harpe-Celesta (O)

\*Tremulant

\*Does not affect 8" reeds.

ECHO 3 1/2":

8 GEDECKT 73

VIOLA DA GAMBA 73

VOIX CELESTE 61

UNDA MARIS 2r 146

4 LIEBLICHFLOETE 73

V DOLCE CORNET 305

16 OBOE 73

8 VOX HUMANA 73

Tremulant

CHOIR 3 1/2": V-12. R-15. S-15.

16 SPITZFLOETE 73

8 DIAPASON 73

CLARIBEL FL. 73

GAMBA 73

SALICIONAL 73

VOX ANGELICA tc 61

4 SPITZFLOETE 73

ZAUBERFLOETE 73

2 GEMSHORN 61

IV SESQUIALTERA 292

12-17-19-22

16 FAGOTTO 73

8 CLARINET 73

Harp (O)

Chimes (O)

4 Harpe-Celesta (O)

Tremulant

ORCH. 8": V-12. R-14. S-15.

16 VIOLA 73

8 FLUTE h 73

QUINTATON 73

V. D'ORCHESTRE 73

VIOLE CELESTE 73

CONCERT FLUTE h 73

VIOLE OCTAVIENTE 73

PICCOLO h 61

III CORNET DE VIOLES 219

10-12-15

16 CORNO DI BASSETTO 73

8 COR ANGLAIS 73

ORCH. HAUTOBOIS 73

HARP 44

CHIMES 25

4 Harpe-Celesta

Tremulant

ANC. TUBA 8": V-9. R-14. S-9.

VI FOURNITURE 366

12-15-19-22-26-29

16 TROMBONE 16" w 61

8 STENTORPHONE 61

TUBA SONORA 16" w 61

\*T. MIRABILIS 16" w 61

TROMPETTE h 16" w 61

5 1/3 QUINT HORN 16" w 61

4 TUBA 16" w 61

\*CLARION h 16" w 61

\*Unenclosed.

COUPLERS 43:

Ped.: p. G. g. S. s. C. O. T.

Gt.: g. S. s. C. O. T.

gt.: g-16-4. s-16-8-4.

Sw.: S-\*16-\*8-\*4. s. C. O. T.

sw.: s-16-8-4.

Ch.: g. S. C-16-8-4. O. T.

Orch.: S. C. O-16-8-4. T.

Echo-to-Main.

\*Do not affect reeds on 8" wind.

The small letters refer to Echo divisions.

Ancillary Tuba division is not affected by any 16' or 4' couplers.

Combons 45: P-6. G-6. g-2. S-6. s-2.

C-5. O-6. T-4. Tutti-8.

Combon Couplers 4: P-G. P-S. P-C.

P-O. By these the manual combons can

be made to operate also the Pedal combons of like number.

Crescendos 4: Swell and Echo. Choir.

Orchestra and Tuba. Register.

Crescendo Couplers 1: All shutters to Swell shoe.

Crescendo Selectives 4: Great & Swell. Diapasons. Strings. Reeds. The selectives include suitable Pedal and unison couplers.

Reversibles 12: G-P. g-P. S-P. s-P.

C-P. O-P. T-P. S-G. O-G. T-G. O-S.

Full-Organ.

Ensemble Pistons 3: Diapasons.

Strings. Reeds. These pistons bring

on their respective stops but do not move the stopknobs.

Onoroffs for Top Manual 2: O. T.

Alternators for Top Manual 1: Echo-Orchestral.

Alternators 1: Echo-Main.

Silencers 6: P. G. S. C. O. T.

Cancels 8: P. G. S. C. O. T. E. Tutti.

Sostenutos 6: G. S. C. O. T. E.

These have long since been disconnected.

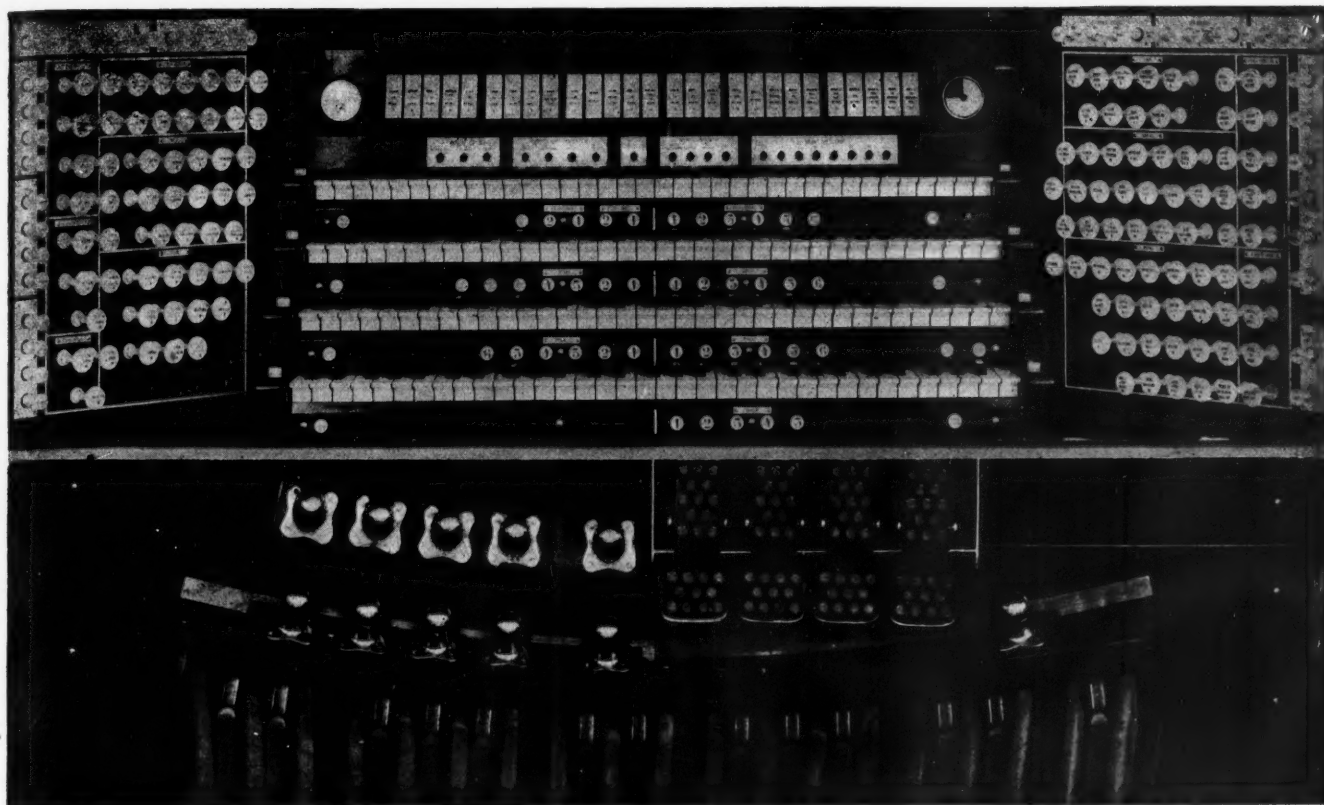
Harp: Mustel.

Chimes: Deagan.

Blowers: 3 h.p., 5 h.p., and 10 h.p.

The reader may wonder about some of the less usual terms. The difference between an Onoroff and an Alternator is that the former allows, for example, either of two divisions to be on or off irrespective of the other, while the Alternator allows only one on at any time, the other automatically being put off. A Silencer merely silences a stop or division without putting the stops off, while a Cancel physically puts the stops off.





#### ST. PAUL'S CHURCH, TORONTO

Built by Casavant Freres in 1914 and reconditioned in 1940 with the original console still controlling nine divisions from five clavers, one of Canada's most notable instruments in a cathedral-like church.

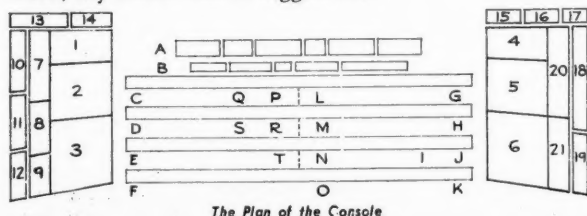
only borrowing in the organ. The two 10 2/3' extensions give a certain cohesion and massiveness that even the 32's do not provide. The Grossgeigen borrow is pungent; the 32' Opicleide is ponderous. Full-Pedal is a little too prominent for Great & Swell alone but meets its match when the big Tubas are added.

#### ADDENDA: THE CONSOLE

The descriptive matter herewith is made possible by a blueprint of the console, furnished by courtesy of Casavant Freres, and by explanations by Mr. Edds. The accompanying diagram will be more easily understood if compared with the console photo.

Since couplers are the commonest console accessories we deal with them first. In this instrument the coupler action of the one-section couplers and those within the Echo Organ work also through other couplers. Thus the Swell Organ couples on itself at 16-8-4 through its own three one-section couplers, but if it is wanted at 4' on the Great the organist must put on the 4' S-S coupler and then the S-G before he can get it; and he thus must have the Swell coupled on itself at 4' in order to get it at that on the Great.

To play the Echo divisions "it is necessary to first draw the p-P, g-G, and s-S couplers, and then the Echo-to-Main; this makes the Echo Organ playable and at the same time retains the main divisions." The Echo-Main alternator is used to silence the main divisions, allowing only the Echo Organs to operate. For the top manual there is another alternator, called here Echo-Orchestral. Alternator is used for lack of a better word; any reader want to suggest one?

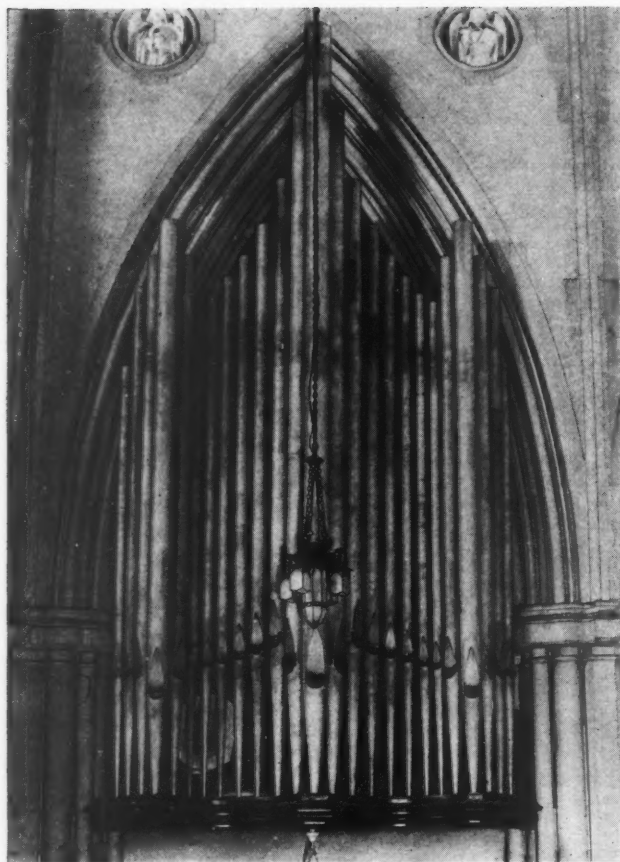


The Plan of the Console

In the left jamb the stopknob groups are: 1—Orchestral, 2—Swell, 3—Choir, 7—Echo Swell, 8—Echo Great, 9—Echo Pedal. In the right jamb: 4—Tuba, 5—Great, 6—Pedal. Percussion stops are not located with their respective divisions but entirely apart, in the left jamb: 10—Chimes to each manual, 11—Harp to each manual, 12—Harp-Celesta to each manual. No percussion stop is affected by any of the couplers. At 13 are the silencers for each of the six main-organ divisions. At 14 are the four Tremulants, not controllable by any of the combons. In the right jamb: at 15 are the combon-couplers, coupling at will to each of the four main groups of combons the Pedal Organ combons of like number. The register-crescendo selectives are at 16, and at 17 are the three ensemble-pistons (adding to the tonal effect without moving the stopknobs all Diapasons, strings, and reeds, as desired). At 18 are the six sostenuto controls, which kept any note or chord sounding on any division until another note or chord was struck; these were disconnected and retired from use long ago. The two top-manual onoroffs are at 19, enabling the organist to silence at will, without moving the stops, either the Orchestra or the Tuba Organ. At 20 are the Echo Organ couplers operating within the Echo Organ, and at 21 are those connecting the Echo Organ to the various keyboards of the console.

It will be noted from this peculiar layout that to play, for example, the complete Swell Organ materials the organist must go into sections 2, 10, 11, 12, 14, and the 2nd and 5th groups of couplers at A. A new console was not part of the reconditioning program of 1940 but when the new console is built, Casavant Freres will hardly be persuaded to depart from standards and will put all the tonal controls for any one division into one compact group of stops and keep the couplers operating from any one keyboard also in one compact group.

The couplers are by groups at A in the diagram, left to right: to-Pedal, Tuba-to, to-Choir, to-Great, to-Swell, to-Orchestral. No section is complete, for the Echo Organ couplers to the various manuals are in two sections at 20 and 21 and all Tuba Organ couplers are segregated in the second



ST. PAUL'S CASE PATTERN

There are six such cases in the main chancel organ, four facing into the nave and one on either side into the chancel.

group at A. At B are the indicators. Under the manuals: C—Echo cancel; D—Tuba cancel; E—Pedal cancel; F—adjuster for combs; G—Orchestral cancel; H—Swell cancel; I—Great cancel; J—tutti cancel; K—Choir cancel; L—combs for Orchestral, M—Swell, N—Great, O—Choir, P—Echo, R—Tuba, and T—Pedal; Q—reversible O-G; S—reversibles T-G, O-G, S-G. The crescendo-coupler does not show in the console photo herewith. Left of the row of couplers is a voltmeter, right is the wind-indicator.

There are five crescendo-chambers, operated from only three shoes; the complete set of four shoes, left to right: Orchestral and Tuba, Choir, Swell and Echo, register. A toe-stud for the full-organ reversible is right of the shoes; left are toe-studs for the 8 full-organ combs, and, close to the shoes, the G-P and S-P reversibles.

Our thanks to Mr. Edds and the Casavant office for assistance in presenting here one of Canada's most notable organs. To attain the completeness of this presentation required not only the stoplist from the builders but also a painstaking study of the console blueprint and exhaustive comments by Mr. Edds as to what happens when you push this, that, or the other thing. Our thanks to Mr. Edds also for the supplementary photographs herewith reproduced.—T.S.B.

## Thoughts on Registration

By FERDINAND DUNKLEY

REGISTRATION is akin to orchestration or instrumentation. There are several kinds of orchestras and bands. There are the fully-equipped symphony, and the small symphony, the chamber orchestra, string

orchestra, etc. If we are arranging music for any one of them we have to use the instruments at our disposal to give the best possible effect under the circumstances to each musical idea as it comes along. Violins might be the most suitable medium for the orchestral expression of a certain melody or figure; but for a band we must find another medium—clarinets perhaps, or trumpets (or even saxophones). In any case, we must do the best we can for that melody and every other bit of musical material. At all events we must give the most appropriate color to the music with the means at our disposal, whether they are ample or scant.

While there are several classifications of orchestras and bands, the varieties of organs are positively innumerable. Even two organs of practically the same size by different builders won't sound alike. And the contents of organs: anywhere from three to perhaps hundreds of ranks. And the manuals: one, two, three, four, five—to the present limit of seven! The organist has to adapt his music to the particular sample of organ, out of the many thousands, he happens to be playing at the moment. Perhaps he holds two organ positions and has a good instrument in both, but of different make. He wishes to play a selection that demands an almost symphonic registration—let us say, for an extreme case, the Reubke Sonata. If he is a conscientious artist, he will give much thought to working out a registration for his (we will call it) No. 1 organ. And the result may be perfect, but it is no good for his No. 2 organ. So he has to do the work all over for that organ. Being a touring recitalist, as well as a church organist, he perhaps would like to play the Reubke Sonata on large organs, of whatever make, wherever he goes. But what a task to suit the Reubke music to the "personality" of each organ he comes across! Probably he will leave Reubke off his programs—not being one of those touring "recitalists" of a decade ago who set a few fancy combinations, soft and medium to fall back on, and relied on the register-crescendo for all else. Except for these few effects, everything these "artists" played sounded alike. Every fortissimo was the same, always with the blaring reeds brought on by the crescendo.

What should we do ourselves, and what should we teach pupils, in the matter of registration?

The tonal varieties of an organ may be classified broadly as Diapason, flute, string, light reed, heavy reed, and Celeste effect. But in each classification there are many different qualities and pitches—16', 8', 4', 2' etc. When the poets allude to the organ, it is generally some praise of the "rolling Diapason." This basic tone is the characteristic of the church organ. And if there was one tone the former theater organ must not have, it was the Diapason; the cinema did not want its patrons to think they were in church.

So the Diapason is the starting point in organ registration, just as the strings are in orchestration. If an organ has only three ranks of pipes, they will probably be Diapason, flute, and string. When these types are unified into stops at 16-8-4 and duplexed to the other manual and pedal, there is a possibility of diversified registration, simple though it may be. A beginner should learn to use these stops effectively, even though the organ has many more registers, before attempting other combinations. And whether with this limited material, or more elaborate, it is a case of choosing tones that best express the character of the music. A pupil should be made to do his own creative thinking, and not have the stops obligingly chosen by his teacher.

Given a large organ and music of orchestral character, there is scarcely a limit to the pains we may take to give the most appropriate coloring. If it is an organ transcription of an orchestral piece, it is not that we should try to imitate the orchestra, but rather that we should try to give it the best organ coloring, just as the composer tried to give it the best orchestral color. Organists who merely try to imitate the orchestral instruments are to be criticized. At the same time,

a theme given the clarinet in the orchestra, if it still sounds best on the Clarinet in the organ, it should have it. But if no Clarinet is available, obviously choice must be made of whatever will do it the best justice.

A Bach fugue to my taste does not call for fancy registration. Here I think typical organ tone is demanded.

Recently I had trouble in getting a tone I liked for the first section of St. Ann's Fugue. It was a three-manual organ, but had no Octave, Twelfth, or Fifteenth. It had a 4' Viole, and two 4' flutes. The 4' Viole helped brighten the three stolid Diapasons, but still the tone was dull and monotonous. The reeds were out of the question. At last I experimented with the Choir 4' Flute coupled to Great at 4' (making a 2' flute of it). It turned the trick. It blended with the other stops without sticking out, and gave the necessary life to the tone. Such experiments we must constantly make when we manage an organ of limited resources. Organists should try to improve their Diapason tone for Bach, redeeming it from dull monotony.

Why do organ recitals create so little public interest? Largely, I think, because we take too little trouble to make our registration suit the music we play. Why have so many of Bach's organ compositions become popular when transcribed for orchestra? Because the transcriber has endeavored to suit the orchestration to the music he is handling. Let us grant that the orchestra is capable of more vivid coloring and nuance of expression than the organ; at the same time, the organ can be vastly more effective than, too frequently, it is allowed to be. A few cut-and-dried combinations and frequent use of the crescendo do not make good organ "scoring." Many organists, too, are afraid to play a romantic organ composition romantically. Some instruments, reminiscent of the theater organ, have a heavy, throbbed Tremulant and one cannot blame an organist for using it sparingly or not at all.

On the other hand, no violinist or cellist would play a melody without a vibrato; why then should the same or a similar melody be played on the organ without the Tremulant? Why the prejudice against the Tremulant on the part of conservative, academic organists? Because something is sometimes abused is no justification of its prohibition.

Some organists, too, know little about the nuances of rubato; everything with them has to be clock-like. A singer, who was also an organist, once said to me: "You seem to approach the organ from a singer's point of view." The remark surprised me, for I had not realized that I did. But I do: I mentally hear every melodic feature as if I were going to sing it, and therefore it gets a singing tempo. If we would give our music more singing feeling, it would help us devise more suitable registration. We might reach the inner spirit of the composition.

Most modern organs have a vast number of combons and they are meant to be changed as often as we please, or they would not be adjustable. When I have taken a great deal of pains to work out the most suitable registration for a particular piece, I do not want to have to do it all over the next time I play it; therefore I indicate the combination numbers on the music and keep a record of the registration in a book provided for the purpose. That does not mean that I never revise my registration; after a period of rest I may see possible improvements and make them, correcting the record. I often make changes; but if I kept no record, the new attempt to registrate might not be even as good as the old.

Let us treat the organ at least as well as we would a high-school band. If within our power, let us make it rival a symphony, imitating neither band nor orchestra, but making equal demands on the organ's own resources.



ST. PAUL'S ECHO ORGAN

The two-manual & pedal organ in the high rear gallery, Great & Swell expressive; note presence of American flag.

## Two Great Recitalists

By GORDON BALCH NEVIN

• I've been rereading the comments on Dr. Heinroth and Mr. Kraft. You have praised them in detail and accurately, but I doubt if even you have told the whole story about them.

When I was in my early twenties it was my good fortune to hear practically every recital given by Mr. Kraft in Cleveland; a little later I lived near enough to Pittsburgh to hear Dr. Heinroth time and again over a period of more than fifteen years. Add that on top of four years with the late J. Warren Andrews (than whom there never lived a greater teacher) and you can see why I believe I can recognize top-flight organ-playing when I hear it.

You have touched on most of the secrets of the greatness of these two artists, but there is one aspect that has not been emphasized enough: both of them thought, and in this day think ORCHESTRA when they play the organ: touch, nuancing, use of crescendo-pedals, color, the building of enormous climaxes, above all, perhaps, the use of four manuals to suggest the choirs of the orchestra, were in their playing 25 years ago, and are today. Temperament to burn—always kept in the proper frame by brilliant intellects.

I have become weary of the hysterical praise given to most of the organists who have come over from Europe. I've heard most of them, and not one had anything to show to either Kraft or Heinroth. If the recent trend towards an icy-cold, expressionless style is not reversed, I fear for the future of the organ in America. Mr. Kraft can be heard regularly by anyone willing to make the effort, and I for one hope Dr. Heinroth will travel extensively and give organists all over the country the opportunity to learn what an orchestral type of playing can mean.

I do not mean to limit good playing to these two men; rather am I adding my few words to what you have written.



# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

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### Into the Future

UNTIL peace returns we must all individually get and give better cooperation. Our organbuilders should come first in our efforts. The brewers can have tin for beer-bottle caps but organbuilders can't have it for organs. When we can't get new organs, the ones we have are doubly valuable. Servicing them is of unusual importance. We can see to it that our churches give all the contracts they can for this type of work now; when peace returns the organbuilders will have such a flood of new work on hand that there'll be little time or patience for servicing work that, by all the rules of common sense and fair play, should be done now, not put off.

T.A.O. wants and needs better cooperation too. Please write letters as often as you like, and make them just as long and detailed as you like, but be patient if and when the answers are delayed or never get there at all; our first job is producing as fine a magazine as we know how. Service, not applause, is still the motto. What we can do for all the readers, or for an occasional individual reader, will always be done as promptly as possible, though we'll be more and more likely to skip the once customary detail of sending a letter in acknowledgment.

And that schedule of ours will have to be obeyed. They won't replace our tires when the present ones wear out, and they won't give us gas enough at the moment for more than about a quarter of the necessary delivery trips between the business office and the manufacturing plant. So when a program or a bit of information that would otherwise be put into print arrives a day late, we can no longer make up the time the sender lost.

Our printer has his troubles too. We cannot expect him to have men sitting around idle, ready to immediately tackle a job we may choose to deliver at this hour instead of at that. No teacher would be willing to kill off his schedule and give a lesson immediately at any minute a prospective pupil chose to pop in. It's the same in any well-regulated business office or manufacturing plant; everything is planned on schedule, and to violate that schedule is just as bad as violating the schedule of our dentist.

Also we must ask universal cooperation in not expecting T.A.O. to take space for the publication of items that contribute nothing of value to either the readers or the history of the organ world. I've just checked through our September and find only eleven lines of small-type news and the two smiliferous items by Dr. Diggle that perhaps might be classed as contributing nothing, and yet it seems to me the unquenchable Mus.Doc. in those items did contribute quite a little of value for the rest of us. Incidentally, he didn't want the items published but they were too good to keep. In the October I find only three small-type items of twenty-four lines that fail to measure up. This does not mean every reader must essentially be interested in everything else; it means merely that serious readers of one class or another, and an adequate record for the future history of our world, need everything other than those twenty-four lines. Past recital programs, if too many of them are used, are distinctly lost space. With our readers' cooperation we are restricting their number, and

we are rather inclined, in the months just ahead, to adopt a mildly different policy toward these past programs, curtailing the number for any one individual, no matter how progressive his repertoire may be, in order to have space for, say, one single program every season or two for an organist whose work would otherwise be totally unrepresented in the record T.A.O. is putting into permanent print.

—t.s.b.—

Music is progressing steadily in spite of the modernists. And that progress is made not by violating every dictum of intelligence but by following along with the same notions and materials used by Palestrina, Bach, Wagner, Franck, Brahms, Tchaikowsky. It takes the direction not only of composition but distinctly also of interpretation. I'll bet my last dollar that Mendelssohn never heard so convincing a performance of his "Elijah" as I heard in Dr. Williams' St. Bartholomew's.

I've always sneered at Mendelssohn & Handel and I always will. They were nice little musicians working hard to make a name for themselves, and they were musical; but they weren't composers—not if we want to call Bach a composer. I find it impossible to faithfully portray in words what a performer does in music. And I can't say what Dr. David McK. Williams did, but I can say that it was dramatic, coherent, convincing, expressive, musical, and that it was not prefatory, mechanical, or jumpy. An orchestra could not bolster it up as magnificently as the organ did under Dr. Williams' hands. That was a type of performance not possible anywhere several decades ago; it's a product of the progress being made by the real musicians today in contrast to the charlatans. It was also an unanswerable argument in favor of a large organ for any church having a large capacity for understanding and appreciating service music.

This same spirit of progress is shown in Dr. Williams' compositions for his services. We ran across a direct illustration of it when Mr. Elmore & I were spying on the New York profession. In one church we heard Webbe's "Lord let Thy Spirit" and in another Matthews' "Blessed be Thou"; the Webbe couldn't have been written forty years ago but anthems like "Blessed be Thou" have been produced by thousands ever since the world forgot about counterpoint. Dr. Williams' choral compositions (doubt if he ever wrote any for other mediums) show this same healthy progressiveness, but at the moment I cannot recall a specific example for ready reference.

I'm not getting anywhere in my effort to say clearly just what all this is, so I'll have to be content with merely saying that it very definitely is, just the same. After St. Bartholomew's has worked him to death for six months he may not have the fire & imagination to do it. But he did it that time.

—t.s.b.—

Down in Memphis they are trying to do something about the rather costly municipal organ they bought in 1929. America has several dozen municipal organs but we do not know of one that is being used today to entertain the tax-payers who paid the bill. Why? I think the reason is that the organ profession has been hopelessly high-hat. The discriminating public will fill every auditorium in the country for every orchestral concert, and common humanity will dote on jazz disgustingly. Swing is not music at all but only a pain in the ear,



but some jazz is quite respectable from every viewpoint other than the lyrics. Instrumental jazz of the better sort is a delight to a lot of us, but vocal jazz is plain horrible.

Mr. Thomas H. Webber is the victim of the present Memphis experiment; his program is published on another page. Originally Mr. Webber was earning a name for himself by drawing large audiences in Stambaugh Auditorium, Youngstown, Ohio; that work stopped when he acquired his present Idlewild Presbyterian in Memphis.

The Memphis auditorium is not making a stab in the dark; Mr. Webber has been giving monthly recitals in his Church every year, and he must be getting audiences or the Auditorium would not venture the expense of trying municipal recitals again.

I hope Mr. Webber won't object to some comments. His first program gives six organ compositions and six transcriptions. The organ pieces are all descriptive, the transcriptions popular. Nobody knows how to present municipal organ recitals yet; if anyone knew they'd be doing it and earning not a little money. So let's make some stabs in the dark.

I would divide a program into three distinct groups. First a group of really good (but not atrocious) organ music. I mean some Bach, Franck, and contemporary American. Not all high-brow and technical on any program, for there can be only twenty minutes of it. Second a group of popular transcriptions, like the Boccherini Minuet but not too often like the Schubert Serenade; music not heard frequently elsewhere. Twenty minutes for that, as the second section of the program. And third twenty minutes of outright jazz, all the way from the old Glow Worm to the best of 1942's crop, but completely dodging the junk that goes over only because the composer or publisher has paid radio jazz-bands to plug the stuff into popularity. Any true musician can smell these plugged things a mile away; ignore them, they're not music but vulgarity made doubly vulgar by the 'lyrics,' to use their quaint term for it.

It wouldn't take long for an organist (or an auditorium) to determine from this program-plan just what the public does want. And if any public doesn't want at least two of these groups, then burn up the organ and use transcriptions of Mr. Roosevelt's fireside chats or Mrs. Roosevelt's my day.—T.S.B.

## Music Committees Can Help

By DONALD F. NIXDORF

East Congregational Church, Grand Rapids, Mich.

REMEMBERING the numerous discussions I have heard about the usefulness and uselessness of church music-committees I have a suggestion. Many think it is a good idea for such committees to disband after the music director has been engaged, thus putting him on his own and giving him free sway. Others complain of committees packed with musical (?) members of the parish—the kind who offer a constant flow of suggestions, some good, mostly bad—the meek and mild director thus feeling obliged to try to please them all. Still another group grows about the committee consisting of persons with little or no musical knowledge and the hindrance they can be. Of these three, my choice would be the latter, for at one time I had just such a non-musical committee consisting of a post-office clerk, a ward politician, a lumber dealer, and a dealer in tombstones! But they had the commonsense to know when things were going well and when they were not; it was a delightful experience to work with them. Then, too, many of the clergy feel that they are bound to serve on the committee, some believe they ARE the committee—and they sure can be the fly in the ointment in any man's language. Still, other ministers are Christians.

## A New Note

IN FACT AN OBLIGATO



Copyright, OCTOBER 4, 1942

### JOYFUL ANNOUNCEMENT

Here's one so clever that we asked permission to give it to all our readers; explanation elsewhere in these pages.

Here is a suggestion. Instead of working for your music-committee, why not have the committee work for you? Of course churches will differ in their attitude on this, but fortunately the set-up I have is worth telling about and passing on to others.

When I was one of the applicants for my present position, the committee gave me a thorough combing and cross-examination. They impressed me as being a group that knew what they wanted, knew what they were talking about, and knew where they were going. My impressions of them were correct. When I took over the position the situation was reversed—I was to direct the music program and they were my committee. They told me just that very plainly and I was foolish (?) enough to believe them and take them at their word. The result? Each year when the head minister and minister of religious education appoint committees for the ensuing season, it is my privilege to appoint my own music-committee—and isn't that the way it should be? It's a grand and glorious feeling to have a group of dependable people backing you up in your program.

You might ask, What type of person did you choose as committee members and why were they chosen? My group consists of seven persons and holds four quarterly meetings a year plus any others made necessary. They were chosen because of their genuine interest in the church program and their special abilities in accomplishing aims in the forward movement of that program. Two were chosen for their musicianship and organizing ability: the first, an accomplished pianist who is active in the city's music circles; the second, a former member of one of the major symphony orchestras in the nation. The third was chosen from the board of trustees, thus giving us faithful representation in official circles of the church and acting as advisor to us in regard to any church technicalities. The fourth is a member of the adult choir; I feel that the people you work with most of all should be represented. For that same reason my fifth member is from the highschool choir. I am strong for youth representation and making them feel that they are an important cog in the movement, that they have a voice in what is taking place, and that the program depends upon them and belongs to them as much as to their elders.

The sixth member is the president of the Choir Mothers Guild and each year the new president automatically comes on the committee. This woman is my right arm—knows needs of the choir I might overlook, is well acquainted with the vestment situation, etc. This year our choir enrolment passed the 300 mark and through her presentation of the facts, the music-committee got on the job and raised the funds for additional robes within a week!—the sum amounting to \$350. My seventh member—you would never guess—is the head usher! Why? Because he knows every movement of the choirs in the service, gives me the signals for pro- and recessionals, takes complete charge of different seating arrangements on special days when all choirs are participating, knows

what, when and how to do things in general for all types of services.

And no minister on the committee? Mine are too busy with their own department programs and are glad they are not expected to share in the worries I might have.

According to the Gallup poll of public opinion it is claimed that in the present crisis of our nation the thinking of the people is in advance of the thinking of our Congress—we are willing to do but must wait for leadership. The same situation is apparent in many (or most) of our churches. They, too, await leadership, YOUR leadership. Perhaps you cannot choose your own music-committee but I do believe it possible for you to tactfully have them work with you and for you. Think up things to keep them busy. Make them feel that they are a vital part of your program. You will gain their respect and their increased interest in your aims.

### Three-Way Combination Corrections

By A. THOMPSON-ALLEN  
On T.A.O.'s June 1942 article

• The photograph of the console was taken in 1923 at the time of the installation of the then new console. The organ was a masterpiece of T. C. Lewis, built by him in 1871. Henry Willis & Sons reconstructed the organ in 1923-4, with tubular-pneumatic action on 20" wind, adding a new enclosed Solo division, enclosing the Choir Organ, and applying other major and minor embellishments.

The organ has always been noted for its brilliant Schulze-Lewis style of light-pressure (2/7 mouth) voicing on the Great, capped by one of the most striking chorus mixtures in the country. Noel Bonavia-Hunt gave a description of the instrument in *The Organ*, No. 19.

I was learning my job in one of the Willis voicing shops at the time, with Mr. Whitelegg as the voicer; he worked on some of the pipework while he was with our company at that time. I had my one and only set of organ lessons on that organ prior to the reconstruction.

Alas! I alone saw its ultimate fate. Enemy action caused this over a year ago and I arrived at the Church as soon as possible in the morning. The instrument was soaked with water, so we pulled it all down and spread it out in a weather-proof corner of that enormous building. It is doubtful if the organ or the building will be rehabilitated, for the congregation long ago moved to residential areas further out of London.

The form of three-way combination action used there was invented by Father Willis, or his clever son Vincent during the 'Old Man's' regime in the last century. At first the adjustable pieces consisted of disks about 2" in diameter, but about 50 years ago we began cutting these disks into four segments to save space. There are hundreds of Willis organs fitted with this form of three-way combinations. Your diagram and description cover the principle admirably, although there wasn't a center tube K as illustrated. The center hole passed through the machine into a horizontal chamber common to all the center holes for one combination, and this chamber would be filled with pressure-air by operating a piston.

Your console photograph shows a piston set to the right of the others under each manual. These four were fully adjustable at the console by a corresponding setter-piston placed above the stops of the manual concerned. These four were automatically adjustable in the modern sense and were two-way, not three-way. Pistons which can automatically set the stops for a neutral position have not yet been invented, have they?

I remember the adjustable three-way combinations used by Father Willis in 1855 in part of his masterpiece in St. George's Hall, Liverpool; they remained in working order nearly 80 years, until we rebuilt the organ a few years ago. There was

an on and off valve for each drawstop, to enable the latter to be thrown out or in by pneumatic means. Arranged above these valves was a series of fans, one fan for each combination. Opposite each pair of valves was a pair of slots in each fan. To each valve was fitted one tape per fan or combination. To adjust a stop for on, the appropriate tape of the on valve was selected, threaded through the slot in the appropriate fan and a small wedge inserted to secure the tape. Upon operating the apposite combination the fan was moved by pneumatic power and the various tapes, previously selected as described, raised either the on or the off valves and these in turn operated the stops. If neither tape was threaded through its relative fan, then the stop was neutral on that combination. Such adjustment was intended for the organbuilder, not the organist. Father Willis invented combination pistons and demonstrated them in 1851 in the Hyde Park Great Exhibition (subsequently the Crystal Palace).

### Guild Certificates

Requirements for 1943

• Unless an organist graduates from one of the few institutions granting degrees especially applicable for organists, he has no way of publicly certifying his competence unless he takes the exams of the A.G.O. While it is no longer desirable for any established organists to back-track and do the special preparation those exams require, any young organist entering the profession seriously without preparing for and taking the Guild's exams is a foolish youngster, to put it mildly.

Hugh Porter is the new chairman of the exam committee, succeeding the late Mr. Doersam. A detailed outline of the requirements can be had by asking for it; A.G.O., Rm. 3405, 630 Fifth Ave., N.Y.C. A few of the tests were complained about in the old days as being useless to a practical musician; it is difficult to apply that criticism to any of today's requirements. An organist able to pass the Fellowship test must essentially be a completely competent technician. Bach and D. G. Mason wrote the music Associates must play; Bach and T. T. Noble did it for the Fellows. And at last also the choirmastership tests, more difficult to plan, are emerging from embryonic stage. Any young person planning a career as professional organist owes it to his own self-respect to prepare for and earn the Guild's F.A.G.O. certificate.—Ed.

### Grief to the Public

By PAUL FREDERIC BENNYHOFF

• It was encouraging to read in April T.A.O. that someone else is so unorthodox as to provide an orchestral tone in his accompaniment rather than an incessant salvo of Diapasons and mixtures. Could it be that many churchmen stay away from the services because of monotonous bombardment from the overblown strident Diapasons that still survive, in the majority of organs dating from approximately the turn of the century up to about a decade ago?

In accompanying a graduate music-school class in singing some Handel I used a medium foundation of flues and had the Swell strings prominently coupled in at unison and octave. They'd never heard that done before, so a dear female piped up that she did not like my registration. Teacher ventured that one must use those strings with great caution, since they were so cutting. Sometimes I find it enjoyable to be cut with strings rather than incessantly socked with Diapasons of any kind.

The orchestra is the acme of all tonal experience. Did the masters score only horn throughout for accompanying a chorus? Are strings, woodwinds, and brass withheld in order to make the music monotonous? Monotony is poison. Variety engendered from thoughtful imagination on the organist's part will remove the grief which the organ-hearing public is bearing.

BONNIE BLINK, MD.  
MASONIC HOME CHAPEL  
M. P. Moller Inc.

Organist, Edward C. O'Dell  
Stoplist Consultant, Mr. O'Dell  
Installed, September 1942  
V-13. R-13. S-57. B-40. P-1016.  
PEDAL 6": V-1. R-1. S-13.

## GALLERY

- 32 Resultant  
16 BOURDON 44  
Rohrbordun (S)  
Gemshorn (G)  
8 Bourdon  
Rohrbordun (S)  
Gemshorn (G)  
4 Gemshorn (G)  
16 Trumpet (S)

## CHANCEL

- 16 Lieblighgedeckt (C)  
Dulciana (C)  
8 Lieblighgedeckt (C)  
Dulciana (C)

GREAT 4": V-3. R-3. S-20.

## GALLERY: EXPRESSIVE

- 8 DIAPASON 73  
FLUTE h 85  
GEMSHORN 97-16'  
4 Diapason  
Flute h  
Gemshorn  
2 2/3 Gemshorn  
2 Gemshorn  
8 Chimes (S)  
Tremulant

## CHANCEL

- 16 Dulciana (C)  
8 Diapason (C)  
Lieblighgedeckt (C)  
Dulciana (C)  
Unda Maris (C)  
4 Lieblighgedeckt (C)  
Dulciana (C)  
2 2/3 Dulciana (C)  
2 Dulciana (C)  
8 English Horn (C)  
Harp (C)  
Tremulant

SWELL 4": V-4. R-4. S-10.

## GALLERY

- 16 ROHRBORDUN 97  
8 Rohrbordun  
VIOLA DA GAMBA 73  
4 Rohrbordun  
Viola da Gamba  
2 2/3 Rohrbordun  
2 Rohrbordun  
8 TRUMPET 73  
VOX HUMANA 61  
CHIMES 21  
Tremulant

CHOIR 6": V-5. R-5. S-14.

## CHANCEL

- 16 DULCIANA 97  
8 DIAPASON 73  
LIEB. GEDECKT 97-16'  
Dulciana  
UNDA MARIS 73  
4 Lieblighgedeckt  
Dulciana  
Unda Maris

- 2 2/3 Lieblighgedeckt  
Dulciana  
2 Lieblighgedeckt  
Dulciana  
8 ENGLISH HORN 73  
HARP 49  
Tremulant

## COUPLERS 41:

Ped.: G-8-4. g. S-8-4. C-8-4.  
Gt.: G-16-8-4. g-16-8-4. S-16-8-4.  
C-16-8-4.

g: g-16-8-4. C-16-8-4.  
Sw.: g. S-16-8-4. C-16-8-4.  
Ch.: g-16-8-4. S-16-8-4. C-16-8-4.  
g indicates the Chancel division of the Great.

Crescendos 5: G. S. C. Gallery-Register. Chancel-Register.

Shutters on the nave side of the Choir chamber can be kept closed by means of an onoroff.

Combons 35: P-7. G-5. g-5. S-5. C-5. Tutti-8.

Manual combons operate also the respective one-section couplers.

Fixed Pistons 1: Synthetic "Oboe" on the Swell.

Cancels 6: P. G. g. S. C. Tutti.

Triplicate 1: Great Gallery or Chancel or both on.

Reversibles 1: Full-Organ.

Harp CC-octave repeats the notes of the C-octave.

Percussion: Deagan.

Blower: 3 h.p. Kinetic.

The purpose of this otherwise possibly confusing stoplist is to provide a two-manual effect from pipework housed in a chamber left of the chancel, for service use in a beautiful little chapel seating only 200; and give a three-manual, divided between gallery and chancel, for more elaborate organ purposes. The Choir Organ is housed in the chancel chamber, with appropriate and adequate Pedal, and by liberal duplexing the console gives two-manual versatility from this one division, the duplexed Choir being played from the Great manual. This duplexing was not primarily intended to increase the resources of the Gallery divisions but it none the less has that effect. The console is in the chancel.

This is an organist's organ, not an organbuilder's. It's a credit to both organist and builder. Console gadgets easily allow the organist to silence the Gallery divisions or the Chancel.

Deserved commendation goes to Mr. O'Dell for his quiet persistence in getting a real organ installed under great difficulties in an auditorium intended by its architect to house only a set of cog-wheels instead. The amount of unification is due to the fact that Mr. O'Dell wanted all the musical beauty he could get and a stupid architect forgot to allow decent room for the organ.

Remembering that there is room for only 13 ranks, here's a stoplist worth

a lot of study. The Pedal Gemshorn and Dulciana borrows are invaluable; the soft 16' indefinite flute-tones are just what average organ music needs. It's an excellent Pedal.

The Great Gemshorn upperwork is again invaluable, worth its weight in gold. In so small an auditorium the Choir duplexed from the opposite end will be fully effective in enriching the Great manual.

A 16' flute in any manual is a mistake, isn't it? No matter how mild the tone, it still muddies the music. This critic would much prefer a 16' string, say Viole d'Orchestre, which would stand the same unification, and then he'd trade the Viola for a Geigen. If there were too much trouble over this he'd trade for a mild flute at 8' & 4'.

Choir? No objections. Those two 2 2/3's will be invaluable, as also the 4' Dulciana & Unda Maris and 2' Dulciana.

For reeds in practical music we could not improve on the Trumpet, English Horn, and Vox. Percussion at Harp & Chimes is just right. They take no room and are the greatest friend-makers in the whole organ world, beating even the Vox at that—and heaven knows the organ world needs friends.

Incidentally, Virgil Fox had a hand in this stoplist too, and the organ world has yet to produce a greater colorist than he. Shame on the Moller office for mild hesitancy in presenting the stoplist in these pages.—T.S.B.

## CHICAGO, ILL.

ENGLEWOOD FIRST REFORMED

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Installed, July 1942

V-23. R-25. S-38. B-13. P-1719.

PEDAL 5" & 6": V-2. R-2. S-8.

- 32 Resultant  
16 DIAPASON 32  
BOURDON 56  
Gedeckt (S)  
Gemshorn (C)  
8 Bourdon  
Gedeckt (S)  
4 Bourdon

GREAT 6": V-5. R-5. S-9.

EXPRESSIVE (with Choir)

- 8 DIAPASON 73  
FLUTE h 73  
Melodia (C)  
Gemshorn (C)  
4 OCTAVE 73  
Gemshorn (C)  
2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
8 CHIMES 21

SWELL 5": V-10. R-12. S-10.

- 8 GEIGEN-DIA. 73  
GEDECKT 85-16'  
SALICIONAL 73  
VOIX CELESTE 73  
4 FL. TRAVERSO 73  
2 FLAUTINO 61



- III MIXTURE 183  
15-19-22
- 8 TRUMPET 73  
OBOE 73  
VOX HUMANA 73  
Tremulant
- CHOIR 4": V-6. R-6. S-11.
- 16 GEMSHORN 97
- 8 MELODIA 73  
*Gemsborn*  
DULCIANA 73  
UNDA MARIS 61
- 4 FLUTE D'AMOUR 73  
*Gemsborn*
- 2 2/3 *Gemsborn*
- 2 *Gemsborn*
- 8 CLARINET 73  
*Chimes (G)*  
Tremulant
- COUPLERS 23:
- Ped.: G-8-4. S-8-4. C.
- Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
- Sw.: S-16-8-4.
- Ch.: S-16-8-4. C-16-8-4.
- Combons 20: GP-5. SP-5. CP-5.
- Tutti-5.
- Crescendos 3: GC. S. Register.
- Reversibles 2: G-P. Full-Organ.
- Cancels 5: P. G. S. C. Tutti.
- Percussion: Deagan.
- Blower: 5 h.p. Orgoblo.

#### Organs on the Radio

• In 1938 I bemoaned the lack of organ programs on the air. Now the complexion has changed. Dr. Courboin at 8:00, E. Power Biggs at 9:15, Alexander Schreiner at 12:30, all on Sundays, and the Canadian stations offer at least one recital a week. I set the alarm for 8:00, wake up to Dr. Courboin, dress to the N.B.C. Quartet, have breakfast to Mr. Biggs, and then I'm all ready for church.—EDWARD B. VREELAND.

#### University of Michigan

• announces its 64th season of annual choral union concerts from Oct. 20 to March 17, including orchestras, violinists, pianists, vocalists, but no organists. That makes the University ten years behind the times; there are concert organists today every tone the equal of our finest violinists, pianists, and vocalists. No excuse either for lack of adequate organ; the University has quite a grand one in Hill Auditorium where the concerts are given. Probably the difficulty is that the University has a great concert organist of its own to hear every week and prophets are still without honor in their own country. But that's not sufficient excuse; wake up, University.

#### Petrillo Unionism

• Recent developments in the campaign of the American (?) Federation of Musicians (?) to compel all performing musicians in America to pay dues to the federation or stay off the radio:

Eastman School of Music has abandoned its usual broadcast programs; the performers are only musicians, not union-members.

The U. S. Treasury Department "has been forced to abandon" its programs in which war bonds were sold with the aid of free American musicians.

The government's first presentation of its case against Petrillo was thrown out of court on technical grounds but will be carried to higher courts.

A jazz-band leader "was fined \$500. by A.F.M. for appearing as a guest and joining in singing the 'Star Spangled Banner' at a local patriotic celebration which had not received union sanction."

Cincinnati A.F.M. prohibited the broadcasting of "an Army Air Force band which was playing at a dance given by U.S.O."

The National Association of Broadcasters makes these statements:

Union musicians earn more than \$15,000,000. annually from radio, get in addition a minimum of \$10. an hour for making recordings and a minimum of \$18. an hour for electrical transcriptions.

More than half the A.F.M. members are non-professionals not entirely dependent on music for a livelihood; members are engaged in more than 150 other occupations, trades, businesses, and professions, and "for them music is really only a pin-money sideline."

Incidentally, the decision was rendered by Judge John P. Barnes of Chicago on a basis of other court cases, not on a basis of right or wrong. The increasing distance between law and right in America will some day be our major problem.

#### Robert Elmore's

• opera was performed Oct. 16 in Maplewood, N.J., Sokoloff playing the piano score. The same day Mr. Elmore gave a recital in Columbus, Ohio. Oct. 4 Mr. Elmore tried the experiment of having his choir sing from the high rear gallery, himself accompanying them from the console in the front of the auditorium playing the organ directly back of the choir in the gallery; thus he "had the rare experience of hearing my choir sing, accompanied by myself, half-a-block away from me."

#### Van Dusen Notes

• Frank Van Dusen, American Conservatory, announces new positions for the following pupils:

Marcia Ball, Norwood Park Methodist.  
Charles Forlines, Court Street Methodist, Rockford, Ill.

Marian Gates of Park Manor Methodist, to Harvard Congregational, Oak Park.

Axwl Norder, Washington Boulevard Congregational, Oak Park.

Katherine Witmer, York Street Baptist, Elmwood.

#### Helping Everybody

• Dr. Harry E. Cooper wrote an article about The Organ and Organs of Raleigh which was published with four pictures, taking a half-page in one of the local newspapers, The News and Observer, Raleigh, N.C. That kind of wholesome information helps the organist, the organbuilders, and the churches, not to mention also the general public interested in cultural things. The photos were one of a large case, one of a console, one of a chest of pipes, and one showing four selected pipes, representing three different Raleigh churches.

#### T. Carl Whitmer

• is preparing music manuscripts for a spring Loan Exhibition at a local library "to show the creative work done in music in Dutchess County, N.Y., from the early period to the present."

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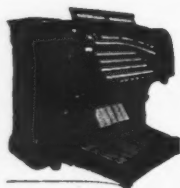
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**Dr. Albert Riemenschneider**

• Nov. 4, at 8:15, gives a lecture-recital in the Museum of Art, Cleveland, on Bach's Schuebler Chorales which he recently edited (published by Ditson, available at \$1.50 from Theo. Presser).

**Ruston, La.**

• Louisiana Polytechnic Institute opened its new 3m Kimball Oct. 15 in recital by Thomas H. Webber, in two programs, morning for the students, evening for the public.

**Adolph Steuterman**

• gave his 114th recital in Calvary Episcopal, Memphis, opening the current season Oct. 11; included in the program was Hugh McAmis' Dreams, in the composer's memory, as the program noted. Mr. Steuterman's next recital will be Nov. 8, at 4:00.

**Carl F. Mueller**

• celebrated his 15th anniversary with Central Presbyterian, Montclair, N.J., Oct. 11, and by request the music was of his own composition:

Ambrosian Prelude  
A Sabbath Melody  
A Song of Hope  
"Lo God is here"  
"Laudamus Te"  
"Christ of the Upward Way"  
"The Lord bless you"  
Now Thank We All Our God

The sermon took note of the anniversary and dealt with church music and Central's organist. Mr. & Mrs. Mueller entertained at tea some sixty past and present members of the choir.

**Used Organs and Parts**

• are available for immediate disposal by the Tellers Organ Co., Erie, Penna., as follows:

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One-manual Derrick-Felgemaker organ, 2 stops.

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A 7-stop pneumatic church organ.

A 3m theater organ, 21 sets of pipes, Harp, voiced on low wind.

A 2m & pedal Wilcox & White harmonium.

One-manual Aeolian Grand player-harmonium with player rolls.

The Tellers Organ Co., now doing war work, wants to dispose of the foregoing materials to make more room for urgently needed war production.

**Memphis Municipal Organ**

• is to be tried again to see if the organ profession can put on the kind of programs that will entertain musically-minded taxpayers who have never had and do not want a conservatory education. The first program will be given Nov. 22 by Thomas H. Webber, as announced in the advance-programs column.

**Mt. Vernon, N. Y.**

• Woodycrest Methodist opened its new Orgatron Oct. 25 in a recital by Norman Spicer; included in the program was the playing of Hugh McAmis' Dreams, in tribute to the late composer.

**Louise C. Titcomb**

• has been appointed to Park Church, Elmira, N.Y., in the absence of DeWitt K. Botts now with the glider infantry at Fort Bragg, N.C.

**Walter Baker**

• announces the following musicales in the First Baptist, Philadelphia:

Oct. 11, Haydn's Creation  
25, Mendelssohn's St. Paul  
Nov. 8, Brahms' Requiem  
22, Mendelssohn's Hymn of Praise  
Dec. 6, Handel's Messiah  
27, Saint-Saens' Christmas Oratorio  
Jan. 10, Bach's All Breathing Life and McCol'in's How Firm a Foundation  
27, Mendelssohn's Elijah  
Feb. 7, Mendelssohn's Elijah  
21, Verdi's Requiem  
March 7, Franck's Mass in A  
21, Rossini's Stabat Mater  
April 4, Dvorak's Stabat Mater  
18, Bach's St. Matthew  
23, Dubois' Seven Last Words  
25, Handel's Messiah

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### Donald S. Barrows' Repertoire

Christ Church, Rochester, N. Y.

• This year Mr. Barrows makes his list more useful by added data. It's a choir of boys and men; Mr. Barrows was for a time entirely responsible for the music, but Robert Y. Evans was his organist-choir-master until April 1, and H. Maxwell Ohley since then.

Hyphenated to the composer's name is the identity of the publisher (key to publishers on January page 4). With the four exceptions noted, all are for 4-part chorus. Incidental solos in any of the anthems carry the usual abbreviations after the title: bass, soprano, tenor, violin. Anthems used each year for the past four years are marked \*.

#### Offertory Anthems

Attwood-co, Turn Thee again

Bach-h, \*In faith I calmly—b

-h, \*Jesu Joy of man's desiring

-h, Jesus in Gethsemane—ar.Kemmer, a very skilful and effective treatment of the chorale.

-h, Now thank we all

Coke-Jephcott-h, Come Holy Spirit—for Whitsunday or confirmation; lovely counterpoint under perfect control; must be done just so.

Crimp-hn, \*Our Master hath a garden—b

Day-uw, Dies Irae—st, cantata.

Dickey-h, Let not your heart—b

Elvey-hn, Come unto Me—a personal favorite for fifty years; smooth tenor solo and rousing final movement; prepare for a big holding-back in the last bar on penultimate page.

Franck-j, \*Panis Angelicus—tv

Faure, Palms—t

Goldsworthy-h, Bethlehem

Gounod-o, \*Send out Thy Light—an Epiphany war-horse; needs greatly contrasting tempos or should not be sung.

Handel-hn, \*And the glory

-hn, Hallelujah

-hn, Lift up your heads

Hawkins-h, Very Bread—sound Catholic teaching set to appropriate music by a Methodist; a step towards church unity.

Hildach-h, Fairest Lord Jesus—s, a smooth melody expertly arranged by Dr. David McK. Williams.

Hollins-hn, Be glad then—s

Ley-co, Lo round the throne

-co, Strife is o'er

Mendelssohn-hn, Cast thy burden

-hn, How lovely are the messengers—I think these two should not be sung unless

preceded by the bass aria, and the soprano recitative and bass-tenor duet.

Noble-g, Fierce was the wild billow

-g, \*Souls of the righteous

Parker-hn, In heavenly love—s

-g, Light's glittering morn—b

-h, To whom then—t

Roberts-t, Seek ye the Lord—t

Smart-hn, Lord is my strength

Stainer-g, I am Alpha—s

Tchaikowsky-e, How blest are they—8-part

Thimian-hn, Christ the Lord is risen—s

-hn, King of glory

-hn, O Strength and Stay

-hn, Sing alleluia forth

-hn, Thy church O God—unison with

descant; easy and effective through simple means.

Wadley-e, Our blest Redeemer

Whitehead-b, O Light beyond

Willan-hn, Hail true Body—t, one of our favorites; needs a tenor and a choir to whom the text means what it says.

-co, Hodie Christus natus est

### C. Harold Einecke

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State Teachers College

Minot

North Dakota

### G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church

Long Beach, California

Wood-d, O Thou the central orb—b, sturdy, singable, and not difficult.

Yon-j, Gesu Bambino—tv

#### Shorter Numbers

C—communios; I—introits;

S—sung collects.

Bach-h, Ave Verum Corpus—I-C

-g, Break forth O beauteous—I

Brahms-h, My Jesus Who didst—I-C, one of several vocal settings by Canon Douglas of the Brahms choralprelude melodies; all good.

Buck-co, O Lord God—S, unison sopranos.

Byrd-co, Sacerdotes Domini—I-C

Farrant-co, Hide not Thy face—S

Ford-co, Almighty God—S

Gaul-j, All praise to God—b, I, traditional Russian; excellent for introit on Thanksgiving day.

Mozart-co, Jesu Lamb of God—I

Schubert-co, Sanctus—I

Tallis-co, If ye love Me—I

Thimian-hn, O Lord Who didst—I

Titcomb-c, Let us bless the Lord—C, one of eight settings of the communios for the major feasts; all useful and easy.

Von Woess-h, Angel of the Lord—5-part, I

Wesley-co, Lead me Lord—S

Willan-h, O how sweet—I-C

-h, O sacred feast—I-C; these are two of six short motets in Dr. Willan's best style.

Wood-co, Jesu the very thought—I

Services: Barrows-h in E, Noble-a, in A and E, Sowerby-h in E(unison), D.McK. Williams-h in Ef (unison), and a manuscript Missa Brevis by Mr. Barrows based on the Kyrie Altissime.

Plainsong masses (all Gray): Marbeck, Missa de Angelis, Missa Dominicalis, Missa Marialis, Missa pro Defunctis.

Benedictus es Domine: Evans-vb in Gm, Martin-h in Cm, Matthews-h in Af.

Benedicite: Diggle-h in D, Stokowsky-h in F.

Plainsong was used for the Venite, Benedictus es Domine, Benedictus, Jubilate Deo, most of the introits, and communios. In addition there were the Willan Benedictus es Domine to plainsong with Dr. Willan's faux-bourdon, and similar Benedictus and Jubilate by Mr. Barrows.

#### McCurdy Pupils at Curtis

• "Dr. Alexander McCurdy as a teaching policy assumes as his first obligation to a new student the business of helping him get a church position," says the publicity office of Curtis Institute, Philadelphia, backing up the claim with this list of present students and their positions in spite of very youthful ages:

David Craighead of California, aged 18, now with Bryn Mawr Presbyterian;

David Johnson of Texas, aged 20, now with First Presbyterian, Norristown;

Barron Smith of Florida, aged 15, now with Spring Garden Street Methodist.

For additional experience in the practical management of church music Dr. McCurdy uses his advanced pupils as organ accompanists for his elaborate musicales and cantatas in the Second Presbyterian; those recently thus acting as organists in performances with chorus and orchestra were Walter Baker, Claribel Gegenheimer, Richard Purvis.

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## Everett Tutchings' Repertoire

*Sfs. Paul & Andrew Methodist, New York*

• Chancel choir numbers 26 (11-6-4-5) and Antiphonal choir numbers 12 girls of highschool age. Numbers done each season for the past four years are marked \*; † marks those done last year and this. Publishers are indicated by key-letters hyphenated to the composer's name (full explanation on January page 4). In parenthesis b means both choirs together, q means quartet. As usual, most of the Christmas and Easter selections are omitted here.

Andrews-h, Lord of all being  
 Bach-d, Christmas Anthem (b)  
 -h, Jesu Joy of man's  
 -h, O Savior sweet† (b)  
 -h, When Thou are near  
 Beach, Let this mind be in you  
 -o, Lord of worlds above†  
 Beethoven-o, Heavens are declaring\*  
 Chapman-dd, All creatures of our Lord  
 Davies-h, Had we but hearkened  
 DeKoven-g, Recessional  
 Dickinson-h, Beneath the shadow  
 -h, List to the lark\*  
 -h, Roads†  
 -h, Shepherd's Story†  
 Elgar-hn, Ave Verum† (b)  
 Fletcher-hn, Ring out wild bells†  
 Foote-a, Still with Thee†  
 Foster-g, O for a closer walk†  
 Franck-b, O Lord most holy†  
 -o, Psalm 150  
 Welcome dear Redeemer  
 Gaines-o, Lord is my Shepherd† (q)  
 Gaul-g, Three Lilies†  
 Gilbert-h, Gold frankincense myrrh  
 Godfrey-hn, Be ye all of one mind†  
 Gounod-o, Lovely appear\*  
 -g, Sanctus†  
 -g, Send out Thy Light\*  
 Gregor-h, Hosanna\* (b)  
 Haydn-o, Heavens are telling  
 Holst, Turn back O man  
 James, I am the Vine†  
 Johnson-j, Song of Victory (b)  
 Kemmer-h, Two Soldiers  
 Kennedy-g, We saw Him sleeping  
 Mendelssohn, I waited for the Lord  
 Mozart-z, Alleluia\*  
 Mueller-g, Lo God is here  
 -vh, O give thanks† (b)  
 Parker-hn, In heavenly love\*  
 Rachmaninoff-h, Ave Maria  
 Rowley-co, Praise\*  
 Schubert-g, Great is Jehovah†  
 Scull-hn, Rise up O men† (b)  
 Shaw-gc, Fanfare for Christmast†  
 -gc, With a voice of singing†  
 Shelley-g, King of love  
 Spicker-g, Fear not O Israel†  
 Stainer-t, Fling wide the gates†  
 Stevenson-o, I sought the Lord†  
 Tooke-h, Gone are the shades  
 Voris-h, Song of Mothers  
 Wagner-h, O Fount of love  
 West-h, Woods and every†  
 Whitehead-h, Praise to the Lord (b)  
 Whitlock-co, Sing praise to God\*

### Organ

Following are the compositions by American composers used in the services from Nov. 1, 1938, to June 30, 1942. Mr. Tutchings' figures show 38% of his organ music was by Americans.

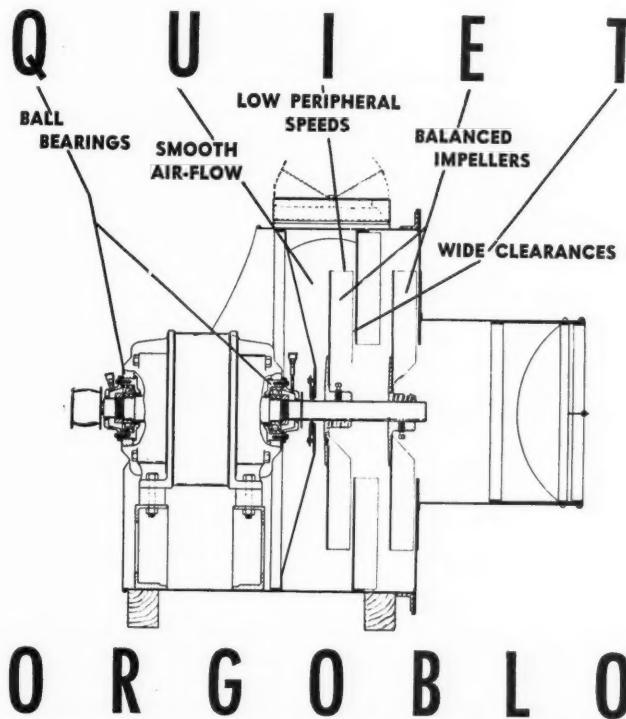
M. Andrews, Celtic Melody  
 Bedell-vs, Reflections in Crystal  
 Borowski-t, Adoration  
 -j, Sonata 1  
 -a, Sonata 3  
 Candlyn-a, Divinum Mysterium  
 -a, Easter Prelude  
 Coerne-o, Beside Still Waters  
 Cole-o, Song of Gratitude  
 Demarest-h, Pastorale Suite

Dethier-j, Aria  
 Diggle-uw, Christmas Carologue  
 -uw, Exultate Deo  
 -o, Materna  
 Diton-g, Swing Low  
 Diton-g, Swing Low  
 Edmundson-j, All Glory Be  
 -j, Bells Through the Trees  
 -j, Fairest Lord Jesus  
 Floot-j, Antiphon on Litany  
 Foote-a, Night  
 Gaul-j, Daguerreotype of Old Mother  
 -j, Easter on Mt. Rubidoux  
 -h, Fughetta  
 -j, Hebrew Thanksgiving  
 Greenfield-h, Prelude Olden Style  
 Hokanson-s, Nativity  
 Holler-h, Entrata  
 James-o, Meditation Ste. Clotilde  
 Kinder-j, Exsultamus  
 Kreckel-j, Gloria in Excelsis  
 MacDowell-a, Nautilus; The Sea.  
 Matthews-h, Adoration  
 -o, Aughton  
 -g, Festal Prelude  
 McAmis-h, Dreams  
 McKinley-h, Amsterdam; Italian Hymn; St. Clement.

Milligan-a, Mooz Zur  
 Mueller-uw, Paean of Easter  
 Noble-a, Nachspiel; St. Ann; St. Kilda.  
 Parker-g, Risoluto  
 Reiff-a, Festal Prelude  
 Rogers-g, Andante Fantasia  
 Saxton, Dere's a Star  
 Scarmolin-h, Christmas Pastorale  
 Stoughton-o, Festal Piece  
 -uw, Where Wild Judea  
 Titcomb-vb, Alleluia Pasca Nostra  
 -vb, I Believe in One God  
 -vb, Queen of Heaven  
 Voris-h, Praeludium; Service Prelude.  
 Woodman-g, Epithalamium  
 Yon-j, Christmas in Sicily  
 -j, Christ Triumphant  
 -j, Hymn of Glory  
 -i, Gesu Bambino  
 Zimmerman-h, Andante Sostenuto  
 -h, In the Cathedral

### Helen T. McManus

• died Sept. 19 at her home in Elizabeth, N.J., after a short illness. She graduated from the Pius X School, New York, and for many years was organist of St. Genevieve R.C., Elizabeth.



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**Julian R. Williams' Repertoire***St. Stephen's Episcopal, Sewickley, Pa.*

• Mr. Williams says his list is 4-part, with only occasional measures for divided parts, and all of moderate difficulty. As usual the obvious selections for Christmas and Easter are omitted here. Mr. Williams rarely uses his adults and juniors together, as "each choir has its own service for which it is responsible." Publisher's identity is indicated by key-letters hyphenated to the composer's name; key to publishers will be found on January page 4.

Arkhangelsky-vk, Incline Thine ear

Bach-e, God's time is best

-e, Jesu Joy of man's desiring

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Bairstow-co, King of love

Bennett-h, God is a Spirit

Brahms-h, How lovely

Candlyn-h, Short Communion Service

Chapman-d, All creatures of our God

Christiansen-va, Beautiful Savior (8-p)

Crimp-h, Our Master hath a garden

Davies-h, God be in my head

Like the grass

Davis-e, Let all things now (unison)

Dickinson-h, For all who watch

Dvorak-h, By Thy glorious death

Edmundson-h, Benedictus es Domine

-h, Communion Service A (8-p)

Farrant-d, Call to remembrance

Faure-e, Ave Verum (2-p)

Franck-t, Psalm 150

Gray-l, What are these

Gretchaninoff-h, Cherubim Hymn

Harwood-h, Te Deum Af

Holst-l, Let all mortal flesh

Jones-d, God is a Spirit (8-p)

Kent-h, Hear my prayer

Lloyd-h, Communion Service Ef

Luvaas-d, On the mountain

Malotte-g, Lord's Prayer

Marks-t, O God for as much

Martin-h, Hail gladdening Light

-h, Ho everyone

McCollin-o, Come hither ye faithful

Noble-a, Benedictus es Domine Am

-h, Come O thou traveler

-h, Grieve not the Holy Spirit

-h, Prayer of Thanksgiving

Palestrina-e, Thou all-transcendent

Parker-h, Now sinks the sun

Pergolesi-e, Fac ut ardeat (2-p)

-h, Glory to God

Roberts-h, Jesu priceless Treasure

Rubinstein-g, Wash me thoroughly

Schubert-h, Omnipotence

Shaw-h, Let all the world (unison)

-h, O brother man

-gc, With a voice of singing

-h, Worship (unison)

Stanford-vb, And I saw another angel

-l, St. Patrick's Breastplate

Stokowski-h, Benedicite

Tallis-h, If ye love Me

Tchaikowski-g, Pater Noster

-h, Pilgrim's Song

Thiman-h, Lo round the throne

Tschernokoff-h, Let Thy blessed Spirit

Vorish-h, Prayer for Our Country

Vulpis-h, Praise to our God

Webbe-h, Benedictus es Domine

-h, Lord let Thy Spirit

Whitmer-a, God of the dew

Willan-h, Communion Services C, Ef

-h, How they so softly rest (8-p)

-h, Te Deum Bf

D.McK. Williams:

-h, Communion Services Af, Ef, Unison

-h, In the year King Uzziah

-h, Piper and Reed

-h, The King's Highway

Woyrsch-h, Christ Jesus entered

Zingarelli-g, Go not far from me

Juniors—Unison

Bach-e, Come let us all this day

-e, Come together let us sing

-h, Now thank we all (2-p)

-e, O Savior sweet

Baker-d, Whence is that goodly

Dickinson-h, Joseph tender Joseph

Gluck-h, Gracious Savior (2-p)

-h, Savior like a shepherd (2-p)

Mendelssohn-g, If with all your

Milford-co, Midwinter

Tatton-d, The Birds

Tours-g, Te Deum

**Fischer Publishes Magee Song**

• John G. Magee of the Royal Canadian Air Force died Dec. 15, 1941, at the age of 19. He wrote a poem, High Flight, which Congress put into the Congressional Record of Dec. 15. J. Fischer & Bro. are now publishing Joseph Hopkins' setting of the poem as a vocal solo.

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## This month's PROGRAMS

*If a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.*

- **WALTER BLODGETT**  
Museum of Art, Cleveland  
Nov. 1, 8, 15, 22, 29, hour not named  
Walond, Introduction & Toccata  
W. Russell, Duetto for Reeds  
Bach, Prelude & Fugue Fm  
Brahms, O World I E'en  
Sowerby, Rejoice Ye Pure in Heart

- **JAMES S. CONSTANTINE**  
University of Virginia  
Nov. 8, 4:45

Bach, Prelude & Fugue Cm  
Ducasse, Pastorale F  
Guilmant, Caprice Bf  
Sowerby's 'sym.' in G

- **HAROLD G. FINK**  
Fordham Lutheran, New York  
Nov. 19, 8:15

Karg-Elert, Now Thank We All  
Bach, Sleepers Wake  
And the glory, Handel  
Sing O heavens, Tours  
No candle was there, Lehman  
God so loved the world, Stainer  
The Palms, Faure  
Dawn in the garden, Goldsworthy  
Christ Triumphant, Yon  
Unfold ye portals, Gounod  
Lovely appear, Gounod  
List the cherubic host, Gaul  
Prayer of thanksgiving, Kremser

This is the annual choir musicale; an unusual feature will be "Silent night" sung as a solo by a soprano in one of the organ chambers. The program is arranged to follow the liturgical year from Advent to Pentecost.

- **CLAUDE L. MURPHREE**  
University of Florida, Gainesville  
Nov. 1, 15, 4:00

\*Couperin, Chaconne  
Perotin, Organum Triplex  
Bennet, Le Moulin  
Bach, Prelude & Fugue Am  
Clokey, Little Red Lark  
Bedell, Impromptu-Caprice  
Zucca, Redwood Trees; Tranquil Night.  
Murphree, Humoresque Americana  
Deliuss, First Cuckoo  
Lon, American Rhapsody  
\*Diggle, Toccata Pomposa  
Bingham, Pastorale Psalms  
Borodin, Prince Igor selections  
Bedell, Irish Pastel  
Weinberger, Bible Poems  
Diggle, Fantasy-Epilogue

For a September vacation Mr. Murphree went on tour, playing recitals in Gadsden, Montevallo, and Birmingham, with an electro-tone recital thrown in for good measure.

- **LESLIE P. SPELMAN**  
Redlands University, Redlands  
Nov. 1, 15, 4:00

\*Bach, Prelude & Fugue D  
O God Be Merciful

Couperin, Soeur Monique  
Dandrieu, Fifers  
Schumann, Sketch C  
Karg-Elert, How Brightly Beams  
Bingham, Twilight at Fiesole  
Guilmant, Son. 1: Finale  
\*Frescobaldi, Canzona; Elevatime Toccata.  
Scheidt, Cantilena Angelica Fortunae  
Hindemith's Sonata 2  
Jacobi, Prelude

- Brown, St. Fabian Prelude  
Vierne, Carillon
- **JOHN STANDERWICK**  
Bethel Presbyterian, E. Orange, N.J.  
Nov. 15, 8:00

Purcell, Trumpet Voluntary  
Ah Dearest Jesus  
Bach, Anna Magdalena March  
ar. Dickinson, Alla Trinita  
Mereaux, Toccata  
Dickinson's Storm King Symphony  
Dvorak, Goblin Dance  
Dickinson, Romance  
Chopin, Butterfly Etude  
Dickinson, Reverie  
Ware, Victory

The program is a tribute to Dr. Clarence Dickinson, confined exclusively to his compositions and arrangements.

- **DR. ELMER A. TIDMARSH**  
Union College, Schenectady, N.Y.  
Nov. 1, 15, 4:00

\*Schubert, Marche Militaire; Ave Maria;  
Moment Musicale; Unfinished Symphony.  
Sibelius, Romance; Swan of Tuonela;  
Carillon; Finlandia.

\*Boellman's Gothic Suite  
Ketelby, Monastery Garden  
Stoughton, Chinese Garden  
DeLamar, Carillon

Cole, Rhapsody  
Bizet, Three Carmen selections

Nov. 8 Dr. Tidmarsh will play a French program.

- **EDWARD B. VREELAND**  
First Congregational, Olean, N.Y.  
Nov. 23, hour not named

o-p. Grasse, Festival Overture  
o-p. Saint-Saens, Swan  
o-p. Schumann's Concerto Am  
o-p. Clokey's Symphonic Piece  
o-p. Bach, Sheep May Safely  
o-p. Beethoven's Sonata Pathetique

- **THOMAS H. WEBBER**  
Municipal Auditorium, Memphis  
Nov. 22, 3:30

Hyde, Le Bonheur  
Clokey, Old Irish Tune  
Boccherini, Minuet  
Rossini, Tell Overture  
Schubert, Serenade  
Russell, Bells of St. Anne  
Clokey's Fireside Fancies  
Dupre, Noel Variations  
Debussy, Claire de Lune  
Wagner, Valkyries Ride

- **HARRY B. WELLIVER**  
State Teachers College, Minot, N.D.  
Nov. 8, 4:15

Mason, Choralprelude on Dost  
Thiman, Pastorale  
Mendelssohn's Sonata 6\*  
Norwegian, Sun Has Gone Down  
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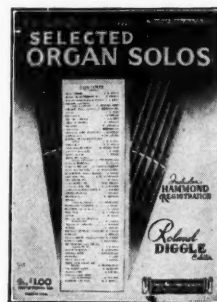
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**'A New Note'**

• Something new has been added—to the Wiersma family. And a clever announcement is reproduced on another page. Oct. 4, 1942, Grace Claire Wiersma was born in Bloomfield, N.J. Her mother is none other than Roberta Bitgood, wellknown to all organists who keep their libraries up-to-date, and the mother's theme in this announcement is the theme of her "Greatest of these is love," which brought its composer "more fan mail from all over the United States and even the Hawaiian Islands than any other" of her published works. The announcement was the mother's idea, done for her by a member of her choir who is a professional in mechanical drawing.

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Widor, 4: Andante Cantabile\*

Rogers, Intermezzo

Sturges, Caprice

Bich-Gounod, Ave Maria

Guilmant, Prayer &amp; Cradle Song\*

Bach, Prelude &amp; Fugue Ff

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Handel's Concerto 4

Mozart, Adagio; Allegro.

Beethoven, Minuet Ff

Bach, Come Sweet Death

Bist du Bei Mir

Rheinberger, Son. 5: Finale

Yon, Canto Elegiac

Whitford, Two Choralparaphrases

Hure, Communion

Sturges, Meditation

Matthews, Toccata Gm

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Maquaire's First 'symphony'

Grace, University Reverie

Wolstenholme, Answer

Edmundson, Bells Through the Trees

Yon, La Concertina

Thiele, Theme &amp; Finale Af

## • GEORGE W. NEEDHAM

Presbyterian, Leonia, N.J.

o-p. Ivanov, In the Mountains

Wolstenholme's Handel Sonata

Bach, Prelude Cm

Faure, Impromptu 3

Brahms, Two Choralpreludes

o-p. Schumann, Con. Am: Mvt. 1

Saxton, Song of Lonely Nieri

MacDowell, Song of the Sea

o-p. Wagner, Isolde's Love-Death

Mendelssohn, Son. 6: Andante

This recital was given on a Sunday evening in place of the usual evening service. the minister participating by invocation and benediction.

**R. C. O. Examinations**

• in July resulted in certificates to 5 Fellows and 21 Associates.

**Rehearsing Congregations**

• Following the afternoon service Oct. 11 the congregation of St. Bartholomew's, New York, was invited by a note in the calendar to go to the parish house for a rehearsal of the hymns by Dr. David McK. Williams.

**A Small Organ Wanted**

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**Guilmant Organ School**

• in New York is raising a fund among the alumni and others to honor the memory of Dr. William C. Carl, founder of the School, and Philip Berolzheimer its most prominent patron. In view of the wellknown war the Alumni Association is asking that contributions be made in war stamps and bonds instead of in cash.

**New Schminke Composition**

• Sunday Oct. 11 I played a Fantasia on an Easter Hymn by Oscar E. Schminke; though it is a corking good composition, I was in doubt as to its radio value. To my surprise, the people around here rated it high, especially as to its rousing and energetic quality. It deserves to be published.—ALEXANDER SCHREINER.

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V—VOICE: An entity of tone under one control, one or more ranks of pipes.  
R—RANK: A set of pipes.  
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.  
B—BORROW: A second use of any Rank of pipes (Percussion excluded).  
P—PIPES: Percussion not included.  
DIVISIONS  
A—Accompaniment  
B—Bombard  
C—Choir  
D—Antiphonal  
E—Echo  
F—Fanfare  
G—Great  
H—Harmonic  
I—Celestial  
L—Solo  
N—String  
O—Orchestral  
P—Pedal  
R—Gregorian  
S—Swell  
T—Trombone  
U—Rueckpositiv  
V—Positiv  
Y—Sanctuary  
VARIOUS  
h—bars  
b—bearded  
bc—bottom C\*  
c—copper  
cc—cylinders  
cc—cres. chamber  
d—double  
f—flat  
fr—free reed  
h—halving on

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17h—Scaled to halve on the 17th note. Dynamics indicated from ppp to fff. Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.  
\*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c<sup>4</sup> is still above the high octave but need not be considered here; each octave begins on C and ends on B.  
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